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THE MILLER LAMP.

THE scientific construction of the Miller Lamp, which renders it the simplest and best made lamp of the age, is more than equaled by the artistic development of the exterior parts. As our readers are aware, the Miller Lamp possesses every possible device suggested in the manufacture of oil lamps since they were first invented, by means of which it gives more light and better satisfaction than any other lamp yet produced. The combination of screw adjustment and plunge movement, either of which may be used at choice, gives perfect adjustment to the light, and its many other features all calculated to make the lamp perfect as a source of light, while at the same time rendering it impossible to get out of order, prove the perfection of the scientific principle that govern its construction.

While these of course are the vital points of the lamp, it is impossible for us not to recognize its late great development from an art standpoint, and to give our readers an idea of the extremely attractive appearance of these lamps we reproduce the patterns No. 556, which shows the pedestal to be a finely modeled composition consisting of a Cupid standing upon a conch shell, which in turn is borne upon the back of a sea horse. This unique and most artistic pedestal is produced in various finishes, such as all silver, all gold, and combinations of silver and gold. Another beautiful lamp pedestal consists of a vase, taking the form of an Eastern water bottle in gold and silver bronze, enriched with Roccoco traceries. Indeed many of these choice table lamps are in themselves objects of virtue, and would deserve a place in a national museum devoted to objects illustrating modern progress in decorative art. Some of the bowls are of pierced brass, the pattern taking the form of daisies and other floral compositions, and again the fret work takes the form of magnificent scrolls and arabesques. A most attractive lamp vase is in brass of a dull silver finish, and has a pedestal of scrolls, scale armor and floral relief ornament, that makes the lamp an object of beauty as well as a source of light. Another beautiful lamp bowl is a bronze in dull silver finish, studded with heraldic *fleur de lis* in solid relief.

Other lamps are magnificent combinations of porcelain and gilt bronze, a *sang de boeuf* porcelain jar being wreathed in traceries of gold bronze. Not only are lamps constructed in enriched metals and in combinations of porcelain and metal, but there are others made of porcelain, oxidized silver, iron filigree work, bisque and Wedgwood ware.

The shades are of double glass differently colored inside and out, the interior of the shade being usually white, while the exterior is in Roman pink, lemon yellow, pale pink, cream and varying shades of green. Others are opalescent and lustrous with the varying gleams of mother-of-pearl. Many of the lamps are further enriched with silken shades of artistic construction, most cunningly wrought with soft frills and flutings of silk, enriched with flounces of lace. The materials of others are silk chiffon, crepe and crinkle silks in delicate shades of lemon yellow, pale pink, the colors of sunrise and sunset, orange, blue, and many of the confections are further decorated with flounces of lace and wreaths of flowers.

The most sumptuous lamps of all are the pedestal or piano lamps, whose burnished standards resembling twisted gold are supported from tables and cabinets, constructed of gilt brass and Mexican onyx. The firm manufacture not only onyx tables for the support of lamps, but they also produce a special line of Mexican onyx and gilt brass occasional tables for decorative purposes. The extreme beauty of these choice furnishings is something that cannot be too highly praised and must be seen to be appreciated. It would repay any one within reach of the New York stores of Edward Miller & Co., located at 10 and 12 College place and 66 Park place, to personally examine their choice manufactures in art metal work, whether in the form of lamps, tables or cabinets. In the case of onyx tables, the volcanic blazonry of the polished onyx in shelf and leaf, enclosed in richly chiseled frames of art brass work, finished generally in burnished gold, the exhibit is one of the sights of the metropolises.

We may mention that the firm of Edward Miller & Co. has been established for upwards of fifty years, and is a thoroughly reliable one to do business with. Any of our readers in search of such choice articles of household furnishing as we describe should send at once for their latest catalogue. The high stand-

ing of the firm makes it possible for out of town customers to do business with them direct with absolute safety, and with the knowledge that their orders will be attended to as faithfully as though a personal visit were made to the establishment.

We cannot imagine a finer holiday present than one of the many choice productions of Edward Miller & Co.

DECORATIVE NOTE.

THE exhibit of L. Alavoine & Co., of Paris, included many fine pieces of tapestry. Imagine the story of Don Quixote being told in pictures on chairs, every detail being worked out by the hand and the loom! And here also was the workman at his



THE MILLER LAMP, No. 556. MADE BY EDWARD MILLER & CO., NEW YORK.

loom weaving the artist's design, in order to illustrate the manner in which the work is done. One of the most attractive pieces of tapestry in this collection represented a game of blind man's buff, and any man who was once a boy and who ever played that game on a village green where pretty girls were participants could not help, when looking on this picture, wishing he was one of the figures in the tapestry, instead of a helpless being standing on the hard boards of the floor of the Manufactures Building. A novel and interesting exhibit, also in this collection, was a reproduction of an old Parisian carpet. It was not very large. A good sized man could lie down upon it in any direction and his head would lap over one side and his feet the other; but the original was sold for \$10,000.